

# ||||| Pop & Rock Theory II |||||

## 14 – Week Course Outline

Textbook – SPINNING GOLD: A Musical Analysis of Pop & Rock, vol. 2

### Week 1.

### Melodic I.D. (Textbook Chapter 9)

NOTE: Textbook Chapters 1 - 8 were previously covered in Spinning Gold, VOL. 1 (Pop & Rock Theory I)

- Weak vs. strong melodic ID
- Variety of pitches
- Melodic range
- Low-pitched verse, higher chorus
- Varied contour, dramatic leaps
- Melodic sequences

### Week 2.

### Melodic I.D., continued

- Contrasting note lengths (melodic rhythm)
- Contrasting phrase lengths
- Melody / lyric connection
- Songwriting focal points

**PROJECT:** Choose a song and analyze the melody.

**QUIZ (Chapter 9)**

### Week 3.

## Modulations (Text Chapter 10)

- Half-step modulations
- Whole-step modulations
- WRITTEN EXERCISES 10.1, 10.2
- Perfect 4th modulations
- WRITTEN EXERCISE 10.3
- Parallel major / minor
- Parallel mixolydian / major
- Relative minor / major
- WRITTEN EXERCISE 10.4
- Relative mixolydian / major
- WRITTEN EXERCISE 10.5
- Multiple modulations
- Songwriting focal points

### QUIZ (Chapter 10)

### Week 4.

## Blues – Rock (Text Chapter 11)

- WRITTEN EXERCISE 11.1
- Songs with I, bIII, IV, bVII chords
- Blues rock in verse only
- Blues rock in chorus only
- Bass 1, b3, 4
- Adding the bVI chord
- Stair-step progression with major I ( bVI, bVII, I )
- WRITTEN EXERCISE 11.2
- Signature riffs
- Songwriting focal points

### QUIZ (Chapter 11)

## Week 5.

## Secondary Dominants (Text Chapter 12)

- V (7) of IV
- V (7) of V
- V / V with deceptive resolution
- I - V / V - IV - I progression
- V (7) of VIIm
- V / VIIm with deceptive resolution
- V (7) of IIIm
- **WRITTEN EXERCISE 12.1**

**PROJECT :** Analysis of a song with secondary dominants.

## Week 6.

## Secondary Dominants, continued

- Extended dominants
- Secondary IIIm - V's
- **WRITTEN EXERCISE 12.2**
- Root motion 5th, all diatonic
- Root motion 5th, with secondary dominants
- V (7) of V with interpolated IIIm
- Substitute dominants
- **WRITTEN EXERCISE 12.3**
- Songwriting focal points

**QUIZ (Chapter 12)**

**Week 7.****Modal Interchange (Text Chapter 13)**

- IVm chord
- bIII (maj7) chord
- bVI (maj7) chord
- bVII7 chord
- bVI – bVI combo
- **WRITTEN EXERCISES 13.1, 13.2**

**PROJECT:** Analysis of a song with modal interchange.

**Week 8.****Modal Interchange, continued**

- IIIm7b5 chord
- bVII (maj7) chord from mixolydian
- Vm (7) chord from mixolydian
- IV chord from dorian
- **WRITTEN EXERCISE 13.3**
- Songwriting focal points

**QUIZ (Chapter 13)**

**Week 9.****6th, m6, aug, dim7 Chords & Line Cliches  
(Text Chapter 14)**

- 6th chord
- m 6th chord
- Augmented triad, V7#5 chord
- **WRITTEN EXERCISE 14.1**
- Circular Major 5, #5, 6, #5
- Ascending Major 5, #5, 6, b7
- Circular Minor 5, #5, 6, #5

**Week 10.****6th, m6, aug, dim7 Chords & Line Cliches,  
continued**

- Circular Major 1, 7, 6, 7
- Major Descending 1, 7, 6, 5
- Major Descending 1, b7, 6, b6
- Major Chromatic Descending
- Major Chromatic Descending using I – V – bVII – IV
- **WRITTEN EXERCISE 14.2**
- Minor Chromatic Descending using Im(maj7)
- Minor Chromatic Descending using V ((aug)
- Minor Descending 1, b7, 6, b6
- **WRITTEN EXERCISES 14.3 – 14.5**

**PROJECT :** Analysis of a song with a strong focal point.

**Week 11.****6th, m6, aug, dim7 Chords & Line Cliches,  
continued**

- dim7 chord formula
- # I dim7 to II m7
- # Vdim7 to VI m
- bIII dim7 to II m7
- # IVdim7 to I or I/5
- # IVdim7 in 8-bar blues form
- **WRITTEN EXERCISES 14.6 – 14.7**
- VII dim7 in minor key
- Songwriting focal points

**QUIZ (Chapter 14)**

**Week 12.**

**Advanced Chords – 9ths, 13ths (Text Chapter 15)**

- maj 9 chord
- m9 chord
- (dom) 9 chord
- **WRITTEN EXERCISE 15.1**

**Week 13.**

**Advanced Chords – 9ths, 13ths, continued**

- 7b9 chord
- 7#9 chord

**PROJECT:** Analysis of a song with 9th chords

- 9 sus4 chord

**Week 14.**

**Advanced Chords – 9ths, 13ths, continued**

- add 9 chord
- 13th chord
- **WRITTEN EXERCISE 15.2**
- Songwriting focal points

**QUIZ (Chapter 15)**